Synopsis

A COMPARATIVE AND CRITICAL STUDY OF DŪTAVĀKYAM OF VYĀSA, BHĀSA AND NĀRĀYAṆABHAṬṬA

Meghasandeśa is the magnum opus of Kālidāsa. Inevitably it is an imaginative poem that gives maximum enjoyment to the judicious readers all over the world. As a result each and every character in Meghasandeśa though really imaginative, stands as real character. Even the non-sentient Megha too is seen in a position embodying the sentient aspects and qualities. Scholars had attempted to trace out the indebtedness of Kālidāsa for a concept of a Dūtakāvya. They tried to trace out extracts from Veda, Itihāsa, Purāṇa, etc. also for the same. The Mahābhārata part of Kṛṣṇa's messenger-ship that we see in Udyogaparva can also be traced out as a Dūtakāvya. It may be noted that the Gīta and so many Upagītas, the Viduranīti, etc. are studied as a separate work. As such the part of Mahābhārata that embodies the ambassador-ship of Kṛṣṇa can be a Dūtavākya in its technical sense. Depending on this particular part of Mahābhārata there are so many literary works in Sanskrit and regional languages. Among them Bhāsa's Dūtavākya and Nārāyaṇabhaṭṭa's Dūtavākyaprabandha possess dominance.

On the light of the facts stated above a study has been made here on the subject "A Comparative and Critical Study of Dūtavākyam of Vyāsa, Bhāsa and Nārāyaṇabhaṭṭa". The Dūtakāvya part in the Udyogaparva, the Dūtavakya and Dūtavākyaprabandha are made use of here to study in sandeśakāvya angle also. As a result the present researcher had to trace out hero, heroine, sandeśahara also, as far as possible. However in Dūtakāvya the content is the conversation between Duryodhana and Kṛṣṇa, as such no hero, heroine, etc. are traced out.

The Dūtavākyaprabandha is a composition written depending on Udyogaparva and Dūtavākya. Here the main intention of the poet is not to compose a kāvya giving emphasis on the sending of a messenger. Here through this Campūkāvya he had a different plan of making use of his work for a stage performance i.e. Kūṭiyāṭṭam, Kūttu, and Pāṭhakam. As a result there is no provision to trace out the aspect of sandeśa type of literature in Dūtavākya and Dūtavākyaprabandha. But as far as the Dūtakāvya part of the Udyogaparva, a researcher can trace out so many such aspects. All those aspects are dealt with all along the chapters of this dissertation. Here also we see that the Pāṇḍavas are sent away from the abode. As such there is a separation in its technique. But here the actual separation is not that one. They were denied the rights. They were destined to live under the coverage of Dharma. So, as far as Pāṇḍavas are concerned their actual separation was from Dharma. As a result here messenger was sent to save the Dharma which was in utter danger.

The present dissertation consists of 5 chapters.

i) Introduction including the stage performances of Dūtavākyaprabandha, as Kūttu, Kūṭiyāṭṭam, and Pāṭhakam.
ii) Messengers, Non-messengers, messengers for and against Dharma.
iii) The aim of message and the protection of Dharma.
iv) Similarity and diversity of Mahābhārata Dūtavākya and Dūtavākyaprabandha.
v) Conclusion.

In the introductory chapter a brief sketch of the concerned part of Mahābhārata has been made, except some content dealt with directly in

other chapters. Further brief notes on Kūṭiyāṭṭam, Kūṭṭu and Pāṭhakam also have been given only to connect the subject of study the Dūtakāvya part of Udyogaparva of the Mahābhārata. Since the other two works viz. Dūtavākyam and Dūtavākyaprabandha come under the categories of brief sketches of Prakaraṇa and Prabandha are done here. The importance of Prabandha connected with Kūṭiyāṭṭam, Kūṭṭu and Pāṭhakam is also elucidated.

The Dūtakāvya part of Udyogaparva the Dūtavākyam and the Dūtavākyaprabandha are exclusively meant to propagate the virtues of Dharma in the society. Taking into consideration the importance of Dūtavākyaprabandha which is made use of in the stage performances like Kūṭiyāṭṭam, Kūṭṭu, and Pāṭhakam, brief sketches on those performing arts are given here along with the picture of a performing artist.

Chapter II, "Nature and types of Dūtakāvyas, different kinds of messengers, etc. are briefly noted. The characters of the messengers have been brought out by quoting from the relevant text Sāhityadarpaṇam . Dūta in Vedas, Dūta in Purāṇas, Dūta in Itihāsas, Dūta in poems and stories, Dūta in dramas, Dūta in Mahābhārata are also dealt with here.

In the same chapter nature and scope of Dūta in Mahābhārata along with the allied works are dealt with. Purohita has been employed as a Dūta in Mahābhārata. Nārāyaṇabhaṭṭa too in his work Dūtavākyaprabandha has selected a Purohita as a messenger.

Further here the cunningness of Dhṛtarāṣṭra is elucidated. Kṛṣṇa has been said here as an ambassador though he was a messenger. Here Kṛṣṇa's self confidence as a messenger is also established. When Kṛṣṇa started for his mission there were some omens. These omens were

symptoms of the failure of peace mission. In spite of all these the capability of Krsna is also discussed here. Bhima and Arjuna do have firm belief on the mission of Krsna and they have explained their opinions regarding the capability of Krsna as a messenger.

Nakula too expresses his view regarding the mission of Krsna as a messenger. Apart from these Nāyakas and Upanāyakas the views of Dhrtarāstra who tries to keep his villainy hidden is also seen giving his opinion about the mission of Krsna. That too has been discussed here.

Over and above all these personalities Vidura too comes forward with his own opinion on Krsna's mission. Drona too opines about Krsna connected with his mission. Thus in this chapter the opinions of 7 persons are included with the special subtitles.

Since the mission is to go to Hastinapura where there are people who do not give more respect for Dharma, Krsna had to prepare himself for the journey. That preparation has been discussed here. In Hastinapura Duryodhana had arranged so many things to attract Krsna. It may be to please him and thereby bring him also on their side. The preparations made by Duryodhana have been discussed here by quoting from Mahābhārata.

Krsna himself was a divine messenger. As such the message of Krsna was divine. Hence discussion has been made on the divine words of the divine messenger.

In order to convince the Kauravas the status of Krsna and Arjuna , Vidura came forward under the narration of the same under the coverage of a story. The same has been discussed here.

When the un-virtuous Duryodhana dared to arrest Krsna he revealed his Viśwarūpa. Here in the chapter the political aspect of an intelligent messenger has been discussed.

In this chapter, non-messengers doing the duty of messengers is discussed. Even though Krsna is the prime messenger, the mission intended by him is seen done by many characters. It is very interesting to note that Bhiṣma, Droṇa, Vidura, Dhṛtarāṣtra , Gāndhāri , Karṇa, etc. who are considered to be with Duryodhana, they too had supported Krsna, to safeguard Dharma. The views of all these persons are also included here.

Dharma is the aspect to be protected and the protection shall be possible only after knowing the contrary opinions of people for and against Dharma. Here we come across Dhṛtarāṣtra, Gāndhāri, Vidura, Bhiṣma, Droṇa, Krpa, Nārada, etc. are arguing for the sake of Pāṇḍavas. But we note Karṇa and Duśśāsana arguing for Duryodhana. Here the argument for the sake of Duryodhana is treated as Adharma. This chapter contains all the opinions regarding the matter.

Chapter III is meant for mainly discussing the subject, the aim of the message and the protection of Dharma. Here the subject has been discussed under the title " Dharma- a General Outlook". Here attempts are made to collect and enlist the spirit of Dharma quoted in Mahābhārata, Manusmṛti, Śabdakalpadruma, Bhāgavata, Vaiśeṣikasūtra, Muṇḍakopaniṣad, Rāmāyaṇa, Parāśarasmṛti, Yājñavalkyasmṛti, Arthaśāstra, Nāradasmṛti, etc. It is natural that there shall be different opinions in cases of disputes. Here the case is regarding the heir-ship of the country. Personal interest will have strong hold in their opinions. Dharma of one party shall be Adharma to another party because of personal interest.

The Chapter IV is intended for the discussion of indebtedness of Bhāsa to Vyāsa and indebtedness of Nārāyaṇabhaṭṭa to Vyāsa and Bhāsa. Apart from this indebtedness, similarity and diversity of Mahābhārata when compared with Dūtavākyaprabandha and Dūtavākyam are also discussed here.

Further Bhāsa's influence in the Dūtavākyaprabandha is also pointed out.

A chart has been attached here to show how far Nārāyaṇabhaṭṭa has adapted the content of the text from that of Mahābhārata.

Chapter V contains the conclusion of the dissertation and the achievement of the researcher in the dissertation.

1) The first study ever made comparing Dūtavākya and Dūtavākyaprabandha, with Dūtakāvya part of Udyogaparva.
2) Apart from comparing from the above said aspect indebtedness of Dūtavākyaprabandha and Dūtavākya to Dūtakāvyam (Mahābhārata), has been traced out.
3) Different from the current view that Kṛṣṇa was sent as messenger by Yudhiṣṭhira to plead for the kingdom of Pāṇḍavas, it has been wisely noted for the first time that the sending of Kṛṣṇa was meant to protect the Dharma in danger. It was the reason why the sender of the messenger is aptly known as Dharmaputra, the war later waged became a Dharmayudha,and the messenger himself a Dharmadūta.
4) Since the aim of sending the messenger was for the protection of Dharma, the infringement caused to Dharma by Duryodhana has been clearly made out here.

5) The diversity from the original source in Mahābhārata brought out by Bhāsa and Nārāyaṇabhatta has been traced out for the first time.
6) For the first time a chart has been prepared, containing the technique of Nārāyaṇabhatta's Dūtavākyaprabandha to hold a numerous verses of Mahābhārata in a single verse of the Dūtavākyaprabandha.
7) In order to safeguard the greatness of Dharma pertaining to an episode, it is wise to have a comprehensive knowledge of the depth of Adharma, evolved in that particular episode. This aspect has been traced out for the first time, making Duryodhana to reveal his greed amounting to the absolute destruction of the whole Pāṇḍava family. Here Dūtavākya has been looked into in that angle also, for the first time.